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ALL THE NEWS AND THE LATEST GOSSIP OF THE NEW YORK THEATRES.



Amusements

Sullan Of Sulu

Chorus Beauties

St. prices, 25c., 55c., 59c.
Sth Yr. H.V. Donnelly St'k Co.
RALPH STUART AS
MONTE CRISTO.

ACADEMY OF MUSIC, 14th St. & Irving PL. MATINEE NEW YEAR'S DAY. THE NINETY AND NINE rices-25,50,75,1.00. Mats. Wed. & Sat. 2. Ev.

Manhattan Bro. 8. Hat. To-day, 2 MRS. FISKE MARKATA

GRAND-A Desperate Chance.

Sew John St. Theatre, pr. 6th ave. Mats. Wed. 5 and 14th St. Theatre, pr. 6th ave. Mats. Wed. 5 and 15th St. Theatre, pr. 6th Ave. Mats. Wed. 5 and 15th St. Theatre, pr. 6th Ave. Mats. Wed. 5 and 15th St. Theatre, pr. 6th Ave. Mats. Wed. 5 and 15th St. Theatre, pr. 6th Ave. Mats. Wed. 5 and 15th St. Theatre, pr. 6th Ave. Mats. Wed. 5 and 15th St. Theatre, pr. 6th Ave. Mats. Wed. 5 and 15th St. Theatre, pr. 6th Ave. Mats. Mats

HARLET) FINICIS WISONEY-8-15. Net. To 7-20. Op. - House | To - Morrow Night - SACRED CONCERT - TO - MOSTON WISONEY-8-15. Next Week—E. S. WILLARD in Report THE DEWEY.
E. 14th St.
To-Morrow Night-Grand Concert-Sc. 4 50.

Metropolis Eygn., 8.15. Mats. Wed. & Bas. 142d st. & 3d ave. Are You a Mason? Next Week-ALPHONSE AND GASTON.

MRS OSBORN'S PLAY HOUSE LAST NIGHT. "FAD AND FOLLY"

BELASCO THEATRE 428st.Ev.S. Manage. New Year 488st. BLANCHE BATES IN OF THE GODS. WEST END DENMAN THOMPSON, IS To-Morrow, RICE'S 2D BIG "POP," 25c.50c.75c. NEXT WEEK-ANDREW MACK-TON MOORE BIJOU, Sat. MAL | MABELLE GILMAN

PECIAL MATINEE NEW YEAR'S DAY. VIOLA ALLEN MALNAMETER REPRACE OF THE PROPERTY OF THE PROPERTY

WALLACK'S, B'way & 30th St. LAST NIGHT.
Evgs., 8.30. Last Mal. To-Day, 2.24.

JAS. K. HACKETT in "THE CRISTA"
N'xt w'k, Geo. Ale's "Sultan of Suln." Seats reason 3 D AVE. Mat. To-day. Al W. Martin's "10 Nigers on a Barraom." Nat. w'k, "Power of the Cross."

SIN'S MONTAUK MATINEES

A WEBERFIELD TOPSYTURVYISM.

NE goes to Weber & Fields' these days to be sized up.

-hat's what "The Stickiness of Gelatine is for. It enables the of the S.S. Pneumonia and "rubber" diligently at the audience.

It's rather interesting to be the man overboard. Just take the trouble to imagine yourself a lobster, my dear sir, and you can unflinchingly endure | but the broadening of your grin, but pizness iss pizness, mein friendt, and the corkscrew scrutiny of the sophisticated Collier, or the lambent gaze of if you watch the Fraulein Krank closely you will detect the speculative

It must be interesting for the players, too, to take passage on a craft that ploughs through a sea of faces. Weberfield audiences are such artless of the strenuous style-was the death of doing this. But very few persons are things, you know. There isn't a particle of self-consciousness about them. counting up of a Weberfield house can't be the dismallest task in the world.

the stage would be a priceless study in biped relaxation.

And then the rail of the Pneumonia affords the diverting Weber a mad wags of the Weberfield troupe to gather carelessly at the rail fine opportunity to count up the house without catching cold in his eye

from the draught through a peephole. Oh, you may flatter yourself that the players are intent on nothing

managerial eye in the act of forecasting the box-office returns. In justice to small Mr. Weber let it be confessed that he is artist enough to count up the house without ceasing to be funny. But, then, the

Estelle Moyer, one of the dancing girls 1-lessed with such a heart. The chances things, you know. There isn't a particle of self-consciousness about them. at Weber & Fields's. It appears that are it is weakened from one cause or They are mostly shirtfront and broad grin. A photograph snapped from rinoline, listen to what one of the tereature than the flighty chours girl?"

dancers of this class pause to ponder I fully expected to see a young woman—the danger they are counting. The fearful exertion which such danc- She had performed one of those intensethings," with a half-way-round glance undergo is obvious even to the cas- ly violent dances, and when she was performances with simply an eye to deserved her face was a bluish purple, When exertion brings a person to that find myself wishing that the audience was all in the balcony and gallery. It's "I noticed by the newspaper reports perfectly dreadful to Jance in this balthe best exponent of the athletic form that Miss Moyer's death was ascribed loon-like affair and hear the people on of dancing. Every time she appears she to what is called 'afhletic heart.' That betrays the dreadful strain she is under, could scarcely be the case. An athbition a girl is compelled to prake of a little longer." letic heart is not in itself dangerous, It makes one feet sorry for

gratulate yourself that you have it under

back is turned, so to speak, it's apt

to be up to some new and wholly un-

suspected trick. You're obliged to be

constantly on your guard against

sation of the audience's constant in-clination to 'rubber.'

"Men get ånd forget; women

give and forgive." -"The Girl with the Green Eyes."

"Where is diere a innre

pitiable object. There is mute appeal, no more so, in fact, than the muscular rather than pleased appreciation, at the development of any other part of the applause which always follows her re- body is to be considered dangerous. What Miss Moyer probably died of was a di-She fights against an encore as though lated heart-granting, of course, it was a derangement of the heart which brought about her death. swing around in the dance, is the mer-"There is no question," pursued Dr. riment of the people out in front. And Edson, "that the strenuous style of dancing now so common on the stage should be discouraged. It is simply one

way of a woman killing herself. If she has rheumatic affection or any of she has rheumatic affection or any of the other many ills which have a direct though sometimes almost imperceptible influence on the heart she simply takes her life in her hands. Indigestion is one thing which is a serious menace to the heart of the dancer, and late sup-pers and irregular habits, which of necessity are a penalty of a stage per-former's life, are calculated to lead to dyspepsia.

E. H. SOTHERN,

At the Garden Theatre.

"I was at a theatre one night when

bambert Prefers the

batter - Where New

York Chorus Girls

week-and one which seems to

In view of this, it seems time that

the danger they are counting.

the pleasure the exhibition affords.

Weber & Fields danseuse, who is easily

At the end of her dance she is a panting,

markable exhibition of graceful agility

it were the plague. The most greedy of

ous labor involved in her act and com

massionately excuse her from repetition

Clayton began her dance.

her dencing?" he was asked.

At a recent performance a hardened

"What's the matter, don't you like

"I think it the most wonderful dance ing I have ever seen," he replied. "But I hate to look at her, because what she

goes through strikes me as downright Frequently, at the music hall, one

hears stories of Miss Clayton utterly

s not extend over the footlights.

when she retired from the company the

management itself gave out the state-

illness resulting from violent dancing.

to see women dancers of the strenuous

School stagger off the stage and fall

Such sights as these and the death

Miss Moyer naturally suggest the

Dr. Cyrus Edson, to whom this ques-

"It is not only dangerous, but it is

said he. "There is not one woman in

in time. How long a time? Five years,

thousand, for the reason that about

health and a normal heart. This is ab-

"Does athletic dancing involve

blindly against the wall, in the wings.

grave danger?"

diences appear to recognize the ardu-

sound a warning to stage dancers

she is the second of the Moyer sisters another. And when this is true, it is to pay the fatal cost of excessive bound to break down under the supreme

Take, for instance, Bessie Clayton, the stage it is time to look for the worst.

Come From.

former's life, are calculated to lead to dyspepsia.

'Not only dancers, but New York people generally, seem to be going the pace that kills," said Dr. Escon. "New York has grown to be like a great lunatic has grown to be like a great lunatic has grown to be like a great lunatic hing along trying to outstrip the other fellow. We are all living too fast in this great, hurly-burly metropolis. Dancers are not the only people whose condition demands a rest."

oustoms herself to taking rather long strides she has solved the art of feeling and looking at home in them. But hoop-skirts are a constant source of worry and surprise. One never knows what the pesky thing may be up to. At first when you have succeeded in keeping your knees from knocking against it by taking short, mineing steps you conpolispsing after her trying dance. These stories may or may not be true. But, as to her complete exhaustion, this fact s potent to even those whose knowledge Bennte Maginn was until recently an ther of the Weberfield forces who danced until she was ready to drop, and

"Thaw, dear, but not to everybody-that would be too much like sloppy weather." -"The Girl with the Green Eyes."

constantly on your guard against brushing against anybody or anything, for the slighest touch is likely to send it careening to one side like a ship in a storm.

"One of the most difficult things to do in a hoop-skirt is to make a currsey. You can't bow like you might in tights or ordinary skirts, because if you did the infernal diring would tip up behind in most distressing fashion. You must sink down like a partially inflated balloon and then rise like a kite. It's the getting-up-sgain part that's the hardest trick of all. You'd be surplied to know the suction there is to a hoop-skirt. When you start to rise you feel as if you were bringing part of the stage with you. But worst and most trying of all the crinoline girl's troubes is her realisation of the audience's constant in-CRINOLINE WORSE THAN TIGHTS. From an orchestra chair point of view at "When Johnny Comes Marching Home" it would strike the average observer that the girl in crinoline is more She is certainly doing a great deal these days and nights toward developing the tion was put, answered emphatically in gutta percha qualities of the necks at

the New York Theatre. There is nothing in the score or book almost certain death, if persisted in," of the Stange-Edwards civil-war-time a thousand whom it is not sure to kill piece which causes such delight and merriment as the capricious actions of those swelling, tilting, refractory hoop-I should say. I fix the ratio at one in their fair wearers indulge in waitzing. Little wonder dancing was so dear to one person in a thousand has perfect solutely essential to the safety of the the soldier heart in the early sixtles. athletic dancer, especially when the What a whirling revel would be a crindancer is a woman. The heart was de-

signed to stand all the strain that the But to get back to the quaintly rigged muscles of the body might place upon maidens of the old-fashioned "Johnny" "TRAMP" CHORUS GIRLS. it. A strong and normal heart is capable show, and the question of tights versus

hoop-skirt girls has to say: remarked a Broadway manager, as a disconsolate chorus girl went sighing hoop-skirts," confessed pretty Maud from his office one day this week.

Lambert, with a becoming blush. "These A moment before, when the girl had

been greeted with a careless "Hello! usl amusement-seeker who watches their brought back by the applause she so well a constant state of embarrassment. on the desk and answered with a Every time I come out on the stage I tremor: "I feel as if I could scream." Then, in low, pleading tones, she asked the manager if he wouldn't take her back into his company.

the lower floor laugning at the exhi- guess I had better keep you on probation

"That girl," explained the oracle when myself. We don't mind showing the she had gone, "Is one of a class of chobottom of our pantalettes-it is intended rus girl 'tramps.' There are about that we should-but when the hoop-skirt dozen of them who are constantly maktakes things into its own hands, we ing the rounds of the theatres and who and a select audience of the nobility. can't tell when or where it is going have been in the chorus of every Broad-to stop. All we can udge by as we way production already this season. Mrs. Langtry was summoned to the to stop. All we can judge by, as we way production already this season. You couldn't drive them out of town; yet they haven't sense Gough to hang ing and her share in the authorship of

riment of the people out in front. And the mon-the brutes!—are the ones who agod position when they get on a good position when they get on the get the most fun out of our helpless dilemma.

To I find tights less embarrassing? Indinitely less. I've worn both and can speak from experience. After the first week or so they are shock of appearing in tights, embarrassing in tights, embarrassing attention. All she has to do is to learn attention. All she has to do is to learn how to walk in them. Once she accounts may be raided with lofty disadian, and it's only outstoms herself to taking rather long flows. They straightway take themselves, strides she has solved the art of feeling and looking at home in them, But hoop-skirts are a constant source of hoop-skirts are a constant source of worry and surprise. One never knows without any trouble. They go through and to have never suffered the blight.

We have in the place of curing and punishing of though transference and lightning and position at Kethis. The Cross-Ways' tells the story of a Duchess who marries a man much older than herself. His jectous greatest Play Challes (Fig. Mith. Clark and punishing and the plan of curing and punishing and the plan of curing and punishing and prosperity. The Johnnies' spoil the plan of curing and punishing and prosperity. The Johnnies' spoil the plan of them. The first week or so they are a carried with lotty disadian, and it's only a question on read which the plan to found in the curing and punishing and punishing and prosperity. The trouble with them is they can't her plan of the plan of t the same happy-go-lucky experience of Broadway.

The story hinges on the American exme, abjectly penitent and willing to promise all sorts of obedience if I will only give them another chance." perfect control. But the minute your "Where do most of the chorus girls come from originally?" the oracle was asked.

"From the country towns." he replied. "Very few of them are city bred. The greater proportion of them, it's pretty safe to say, were once dining-room girls in country hotels."

Broadway Favorites.

ONE NEW PLAY, TWO COMIC OPERAS.

tention. Dramatic interest will center in the re-

turn of Mrs. Langtry, who on Monday might will begin a three weeks' engage-"I'll think about it," he answered. "I ment at the Garrick. Her opening play will be "The Cross-Ways," written by given assurance that on Dec. 8 at the Imperial Theatre, London, the play was presented before the King and Queen royal box and complimented for her act-

said to have never suffered the blight of Broadway.

The story hinges on the American expedition to the Philippines, and the "benevolent assimilation" of the Sultan and his harem by the invading forces.

The company is headed by Frank Moulan and Maude Lillian Berri.

First-nighters will find themselves satirized in "The Billionaire." another musical farce by Harry B. Smith and Gustave Kerker, which begins an engagement at Daly's Monday night. The principal character—that of an American who has "monay to harm" will be given at the various theatres where this form of can who has "monay to harm" will be content will be given at the various theatres where this form of can who has "monay to harm" will be content will be given at the various theatres where this form of can who has "monay to harm" will be content and the various theatres where this form of can who has "monay to harm" will be given at the various theatres where this form of can who has "monay to harm" will be sung at the Metropolitan Opera-House by members of the Grau company. Mme. Gadski takprincipal character—that of an American who has "money to burn"—will be taken by Jerome Sykes, of "Poxy Quiller" fame. One of the scenes will show the lobby and auditorium of a New York theatre, and it is here that the sage and self-sufficient first-nighter will find himself saying and doing the things which make him a ripe subject for satire.

The cast includes May Robson, Neille Follis, Salile Fisher, Julius Steger and a number of other well-known entertainers.

E. H. Sothern's four weeks' engage-

V. Donnelly as Deacon Tidd.
"Lost River." Joseph Arthur's sensational play, will be at the Star.
Andrew Mack, in "Tom Moore." will
be the attraction at the West End
Theatre.
"The Silver King" is to be revived at

the American.
"The Power of the Cross" will be pro-duced at the Third Avenue.
"Alphonse and Gaston" will be a new

Grand Opera Bills.

The feature of the week at the Metro politan Opera House will be the performance by the Grau Company of Wednesday evening of 'Die Walkure. At that time Mme. Noraica will mak her reappearance as a member of the company in the role of the young Brun hilde. Repetitions will be 'The Baroe of Seville' on Monday evening and 'Le Huguenois' on Friday evening.

Vaudeville Oberings.

Mid-season theatricals will take a revived at the Murray Hill, with Henry fresh spur part week when three pro-

will be "The Cross-Ways," written by herself and her leading man, J. Hactley Manners. Democratic Americans are given assurance that on Dec. 8 at the Grand Opera Bills.

the various theatres where this form of entertainment has become a regular Synday night feature. In Broooklyn Theatres.

KNICKERBOCKER THEA. B'way & 38th St. EVER. 8-15. Mats. To-day & New Year's, 2-15.

MR. GOODWIN MISS ELLIOTT

IN "THE ALTAR OF FRIENDSHIP." MADISON SQ. THEATRE, 24th st., nr. B'way New Year's AUDREY. Ev'gs, 8.15. Mat. To-day, 2. GARDEN THEATRE. 27th st., Madison av. Last Matinoe. E. S. WILLARD.

Year's LULU GLASER Dolly

nige To-day, 2.15-All for Her.
-David Garrick.
-30th-E. H. Sothern as Hamlet. PASTOR'S DAVE CONTINUOU DAVE CONTINUOU CONTINU broadway Favorites.

Continuing at leading theatres are:

Or the Goods of Magdala, Manhattan: Richard Manafield in "Julius Caesar," Herald Square; Blanch Bates and self-sufficient of the Gods, Belastic of the Gods, Belas

WILLIAM GILLETTE